METAPHORS AND COMPARISONS IN THE ELEGIES OF PROPERTIUS

BY

ALICE GERTRUDE KING

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I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPERVISION BY Alice Gertrude King

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H. V. Canter
In Charge of Thesis

H. J. Barton
Head of Department

Recommendation concurred in*

Arthur Stanley Pease

Committee on Final Examination*

*Required for doctor's degree but not for master's

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The general plan of classification followed is that used by Olaf Berg in his Metaphor and Comparison in the Dialogues of Plato.Difference of material necessitated a few changes.

In keeping with this plan,metaphorical expressions are arranged according to the sphere from which they are derived.

Introduction.

This study of the use and importance of the metaphor and comparison in figurative diction does not propose a discussion of the theoretical side of either,except a brief statement of the principles which are necessary for an understanding of their employment.

According to the ancient rhetoricians.a sharp distinction was drawn between figures of language,figures of thought and tropes.[1] A figure of language was a combination of words for the artificial expression of an idea,as antithesis or climax,whereas a figure of thought depended upon no special combination of words but on an assumed attitude of the speaker's mind,as irony.A trope was the use of a word in any other than its normal sense,as simile, metaphor,metonomy,synecdoche and hyperbole.Tropes often occur not only in a word or group of words but in thoughts and sentences,as allegory.

Quintilian[2] claims that the species of trope which cum frequentissimus est tum pulcherrimus,translatione dico,quae μεταφορά Graece vocatur.His definition[3] of a metaphor is transfertur ergo nomen aut verbum ex eo loco,in quo proprium est,in eum in quo aut proprium deest aut translatum proprio melius est.Aristotle[4]defines

1.Cf.Gerber:Die Sprache als Kunst for a minute discussion,(see index under Figuren etc.).Also Ribbeck:Geschichte der Römischen Dichtung.

2.De Institutione Oratoria,vii,6,4.

3.Ibid.viii,6,5.

4.De Arte Poetica,i,21,4.

μεταφορὰ δέ ἐστιν ὀνόματος ἀλλοτρίου ἐπιφορὰ ἢ ἀπὸ τοῦ γένους ἐπὶ εἶδος ἢ ἀπὸ εἴδους ἐπὶ τὸ γένος ἢ ἀπὸ τοῦ εἴδους ἐπὶ εἶδος ἢ κατὰ τὸ ἀνάλογον. Cicero[1] conceives the meaning of a metaphor to be similitudinis est ad verbum unum contracta brevitas. As a metaphor has such a wide range, its definition may include all the other tropes as subdivisions. Aristotle[2] includes hyperboles, similes, and proverbs in his treatise on metaphors.

Metaphors and similes resemble each other very closely, the main distinction being that in the former the word denoting similitude is not expressed, and in the latter the object is compared with the thing we wish to illustrate.[3] Demetrius defines a simile as μεταφορὰ πλεονάζουσα.

A modern writer[4] has defined a metaphor as the appellation of something by the name of some other thing to which it has some similitude or with which it has some quality in common. Dr. Johnson[5] well describes it as a simile in one word.

1. De Oratore 111,39.
2. Ars Rhetorica 111,3,2.
3. Περὶ ἑρμηνείας, 80.
4. Blackwood, 18.
5. For a further discussion of these figures of speech cf. Spengel: Rhetores Graeci vol. 111, and Keil's Grammatici Latini, vol. 111 and 1v.

Under his classification of metaphors, Quintilian[1] makes four general headings: (1) animate objects for inanimate, (2) inanimate for animate, (3) animate for animate, (4) inanimate for inanimate. Aristotle[2] considers the so called active metaphor the most expressive which treats inanimate things as tho they were animate and suggests the activities of living creatures. Volkmann[3] says: "Endlich wird belebtes für unbelebtes gesetzt. Gerade dies ist eine Quelle der Erhabenheit, wenn durch eine kühne Metapher den empfindungslosen Dingen Handlung und Bewusstssein beigelegt wird....In dieser Art der Metapher ist Homer unübertroffener Meister."

Many ancient rhetoricians[4] sanction this classification but the majority of recent writers[5] follow a more specific arrangement. Metaphors and similes are treated under two general heads: (1) tropes which draw their sources from nature, and (2) those which spring from man and his activities. Under the latter are listed such subcategories as Art, Agriculture, Commerce, Religion and War, depending upon the individual author treated, while under the former are subdivisions, as the Animal World, Vegetable Kingdom, and the Aspects of the Earth. Other authors[6] do not make two main divisions but aim to begin with the metaphors which pertain to persons and work outward.

1. De Oratoria vlll, 6.

2. Ars Rhetorica lll, 3, 2.

3. Die Rhetorik der Griechen und Römer, pp. 419-20.

4. Keil: Grammatici Latini, vol. ll and lll.

5. Carpenter: Metaphor and Simile in the Minor Elizabethan Drama; Carter: Quintilian's Didactic Metaphors; Van Hook: Metaphorical Terminology.

6. Keith: Simile and Metaphor in Greek Poetry.

Importance of Figures.

The original cause for the introduction of the trope was through necessity, because of the narrow scope and barrenness of ~~the~~ language. Cicero[1] compares the introduction of the metaphor into ~~the~~ language to the adoption of dress by the primitive people. For as the dress was first adopted for the purpose of keeping off the cold but later became an ornament, so the metaphorical use of a word originated because of a lack of words for expression but became common because of the delight it afforded. Of the importance of the figure Nägelsbach[2] says: "auf den Tropen beruht die Prosa; der Tropus überhaupt verwandelt Begriffe in Anschaungen, bekleidet das Nichtsinnliche oder das Sinnliche unscheinbare in ein der Vorstellung auffälliges Gewand und bringt damit die bezeichnete Sache vors Auge."

Metaphors and comparisons serve to enrich a language and most languages without them would be exceedingly limited, at least in the appellation of words, a condition which would necessarily produce great stiffness and formality. They greatly vary and diversify a style and consequently relieve us from that tedious uniformity which would be the result of a style where every word was used in its literal sense. Many ancient writers employed the substitute of one word for another to express ideas which would be distasteful and unfit to express otherwise.

Metaphorical uses of words add to the significance, heighten the description and often ornament the language, altho the

1. De Oratore 111,38.

2. Lateinische Stilistik p.350.

metaphor of every day life is made more for convenience than ornament and for that reason is apt to resemble the attire of every day life.This common employment of the figure leads to its misuse in slang,a form of expression that seems to grow luxuriantly on the fertile soil of the United States.Slang is an overdone use of the simile in its conscious form.[1]

These images serve to enlarge and elevate the subject, for it is possible to borrow a metaphor from something which possesses the quality we ascribe to it in a higher and more intensive degree.Thereby the features of the scene are distinctly realized and the mind is brought as it were,by a bound to the desired conception.Spencer[2] has said that the metaphor is superior to the simile,due to the fact that all men are more gratified in catching a resemblance of themselves than in having it pointed out to them.The poet appeals to his reader and leaves the rest to him. Walt Whitman is a notorious sinner by enumerating the various ideas that he wishes to raise in the readers mind,preeminently a poet of the catalogue type.Tennyson's In Memoriam instead of saving the reader labor ,throws the responsibility on him.As he addresses the vessel that brings home the remains of his friend the reader forms his own picture.[3]

Similitudes enable the poet to illustrate his works with pictures,the effects of which for the time being at least are not only more brilliant and convincing than are possible to the painter but are also lasting and renewable to the sensibility of the reader.

1.Humphrey:Significance of Similes,Academy 67,p.461.

2.Philosophy of Style.

3.Adams:Educational Review 48(cf. for further comparisons.).

Importance of the Figure in Propertius.

"Language is a solemn thing.It grows out of life,out of its agonies and its ecstasies,its wants and its wearinesses.Every language is a temple in which the soul of those who speak it is enshrined."[1] Not only the individuality of the writer but the informing spirit of his age and place are reflected in his choice of comparisons.The imagination is never so little active as upon a man's daily concerns among the objects connected with the business and drudgery of life.

Thus Homer's imagery is entirely drawn from the things of nature as befitted an open air nation,and the occupations of his people can be faithfully traced in his frequent choice of similes among shepherds and flocks,the ocean and rivers.In Vergil this out of door imagery is combined with a more frequent recognition of the human element.Dante's similes are from art because he had friends who were painters.

Spenser was filled with images of energy and sinister combat.He had seen an Irish war and perhaps helped to draft death warrants.Rain and wind,fire and deluge,sometimes appear to express a tempest of grief or vengeance but more often the rage of onset. His great masterpiece is a series of duals between good and evil champions.Hence the free and natural use of similes drawn from animal fighting and the chase.

Personal bias is of course to a large extent responsible for the choice of the individual simile.So we find Tennyson mild and pastoral,Kipling rough and virile to the point of brutality,but this does not prevent the general tone of their

1.Humphrey:Academy 67,p.461.

imagery from reflecting their age and environment.Emerson[1] says that every word which is used to express a moral or intellectual fact,if traced to its root is found to be borrowed from some material appearance.

So in Propertius' figurative diction we recognize the flash,the hit,the fitness to the mind that struck it off.Boldness which is often the life of a figure,is a characteristic of Propertius' metaphors and comparisons."Occasionally his metaphors are so bold and so remote from the subject that they illustrate as to be almost unreal."[2] But it requires a true artist to be at once bold and fine.No poet can compare with Victor Hugo in this respect.Propertius' boldness of experiment nearly always turns to a success,startling by reason of its freshness.

Altho Propertius' scope of imagery is wide,yet war and agriculture play the most conspicuous part,while the majority of his similes are drawn from mythology and legendary people.Poets usually have a favorite piece of imagery which they repeat.Coleridge is fond of bringing in the upas tree as an illustration of faithlessness.Shelley was extremely fond of the eagle fighting in mid air with the serpent.So ,Propertius constantly refers to the yoke of love and its servitude.

Some of Propertius' metaphors are so hidden and have become so closely interwoven into the language that they pass for literal description.In fact in many instances they have actually usurped the place of the literal term.Many are so faded that they escape the eye of the casual observer.Trite metaphors in time cease to be metaphors and we employ them without knowing it."To be

1. Quoted by Humphry,Acad.67,p.461;source was not given.

2.Postgate:Propertius,Select Elegies,p.lxxv.

sure,like hares they are so like the ground that they sit on that it requires a sharp eye to make them out.But all sports we know, require practice and so does metaphor hunting."1

Metaphors are much more abundant in Propertius' poetry than comparisons with the one exception of those drawn from mythology.Possibly this exclusion is due to the fact that similes are not the natural language of passion.They will apply in description and narrative but will not serve to express the vehement emotion of the mind.Since,then,if the imagination is disposed to be excursive,it will naturally drop the words expressing the resemblance,and snatching the images forcibly will at once express itself in metaphor.

Propertius' figures are often so cameo-like and animated that sometimes they divert attention from the setting. His figurative diction is in direct contrast to Homer's,who refers to the waves as "overroofed","full charged",and "wine colored", terms which are as accurate as terms can be,yet they never show the slightest feeling of animation.

Sidney Larnier[2] has said that metaphors come of love rather than of thought,they rise in the heart as vapors,they gather themselves in the brain as shapes,they then emerge from the lip,from pen,from brush,from chisel,from violin,as full works, as creations,as art.

1.Blackwood,18.

2.Art of Versification,Esenwein and Roberts.

Metaphors and Comparisons in the Elegies of Propertius.

1.Man.

A.The Body and Its Conditions.

This sphere furnishes few images.

auris:to pay attention,2,13,15 quae si forte bonae ad pacem veterit aures.

bracchia:3,21,24 scandam ego Theseae bracchia longa viae.

caput:2,24,26 non ego nequitiae dicerer esse caput;money is the source of evil,3,7,4 semina curarum de capite orta tuo;3,11,26 iussit et imperio surgere Bactra caput.

nervus:3,3,3-4 reges,Alba,tuos et regnum facta tuorum,tantum operis nervis hiscere posse meis.

pes:used of the meter in verse,3,1,6 quove pede ingressi?.

vita:a term of endearment applied to Cynthia,1,2,1 quid iuvat ornato procedere,vita,capillo?;1,8,22 quin ego vita;2,3,23 mea v ita;2,5,18 parce tuis animis,vita,noscere tibi;2,19,27 tu quotiens aliquid conabere,vita;2,20,11 mea vita;2,20,17 me tibi ad extremas mansurum,vita,tenebras;2,24,29 quos utinam in nobis,vita,experiare labores;2,26,1 vidi te in somnis fracta,mea vita,carina;2,30,14 vita;4,5,55 vita.

Terms pertaining to death are the only ones relating to the conditions of the body that are used metaphorically.

exsequiae:1,19,4 hic timor est ipsis durior exsequiis.

mori:used of intense love,1,10,5 cum te complexa morientem,Galle, puella vidimus;2,3,46 acrius ut moriar,venerit alter amor.

pallescere:1,13,7 perditus in quadam tardis pallescere curis.

perire:1,4,12 sunt maior a quibus,Basse,perire iuvat;1,61,27 multi longinquo periere in amore libenter;1,13 33 tu vero quoniam semel es periturus amore;1,15 41 quis ego nunc pereo;2,12,14 et levibus curis magna perire bona;2,15,13 ipse Paris nuda fertur periisse Lacaena;2,24,41 credo non ego paucos ista periisse figura;2,27,11 solus amans novit quando periturus et a qua morte.

sepelire:1,17,19 illic si qua meum sepelissent fata dolorem;3,11 56 et assiduo lingua sepulta mero;3,15,9 cuncta tuus sepelivit amor.

B.Family Life and Social Status.

domus:Propertius' love for Cynthia is unsurpassed,1,11,23 tu mihi sola domus,tu,sola parentes.

habitare:2,13,4 iussit et Ascraeum sic habitare nemus.

hospitium:1,20,10 sive ubicumque vago fluminibus hospitio.

nutrix:4,1,55 optima nutricum nostris lupa Martia rebus,

Terms connected with food and drink are used in a transfered sense.

aenum:3,24,13 correptus saevo Veneris torrebar aeno.

alere:4,4,70 nam Vesta...culpam alit.

alimentum:3,21,4 ipse alimenta sibi maxima praebet amor.

nutrire:1,12,5 nec mihi consuetos amplexu nutrit amores Cynthia.

pabulum:tu vitiis hominum crudelia pabula praebes.

satiare:oculos satiemus amore.

One comparison appears to be taken from feasting,2,15,

51-4 ac veluti folia arentes liquere corollas/quae passim calathis strata natare vides/sic nobis,qui nunc magnum speramus amantes/fortisan includet crastina fata dies.

Clothing offers little by way of metaphorical language.

velare:2,6,35 sed non immerito velavit aranea fanum.

From marriage is taken the simile which compares Cynthia in her finery to a bride,1,15,7-8 nec minus Eois pectus variare lapillis/et formosa novo quae parat ire viro.

The social status furnishes more material for figurative use.Robbery and plundering are commonly alluded to.

furtum:Propertius does not blame Juppiter for falling in love with mortals,2,2,4 Juppiter,ignoro pristina furta tua;2,30,28 et canere antiqui dulcia furta Jovis;and Propertius charges Cynthia with perfidy,2,32,17 ista tui furtum via monstrat amoris.

praeda:2,16,1-2 Praetor ab Illyricis venit modo,Cynthia,terris/maxima praeda tibi.

praedor:2,1,55 una meos quoniam praedata est femina sensus.

rapere:1,4,26 quam sibi cum rapto cessat amore deus;1,15,3 aspice me quanto rapiat fortuna periculo;1,15,17 nec sic Aesonide rapientibus...ventis;1,20,48 tum sonitum rapto corpore fecit Hylas;2,2,10 centauris medio grata rapina mero; 2,6,21 tu rapere intactas docuisti impune Sabinas;2,25 44 utraque forma rapit;2,28,8 ventus et unda rapit;2,30,5 vel site sectae rapiant talaribus.

As Propertius considered love synonymous with servitude,the relation between master and slave is often utilized for illustration.

effugere:1,21,8 effugere ignotas non potuisse manus;2,8,25 sed non effugies mecum moriaris oportet.

liber:1,3,4 libera iam duris cotibus Andromede;1,9,2 nec tibi perpetuo libera verba fore;1,10,30 qui numquam vacuo pectore liber erit;2,2,1 Liber eram et vacuo meditabar vivere lecto; 2,8,15 ecquandone tibi liber sum visus?;2,21,5-6 aspice,cantat/liber;2,23,13 contra,reiecto quae libera vadit amictu; 2,23,24 si quis liber erit,nullus amare volet;2,30,8 et gravis ipse super libera colla sedet;2,32,62 semper vive meo libera iudicio.

libertas:1,1,28 sit modo libertas quae velit ira loqui;2,23,23 libertas quoniam nulli iam restata amanti.

minister:2,22,59 aut si forte irata meo sit facta ministro.

servire:1,7,7 nec tantum ingenio quantum/servire dolori cogor; 2,26,1-2 nunc admirentur quod tam mihi pulchra puella/ serviat;3,25,3 quinque tibi potui servire fideliter annos;

servitium:4,1,3-4 quid me non pateris vitae quodcumque sequetur/ hoc magis assueto ducere servitio?;1,5,19 tum grave servitium nostrae cogere puellae/discere;1,12,18 sunt quoque translato gaudia servitio;2,20,20 possetservitium mite tenere tuum.

servus:2,13,36 unus hic quondam servus amoris erat.

The duties of a watchman furnish a few metaphors.

custodia:Propertius is very sollicitous about Cynthia,an mihi non maior carae custodia matris;2,18,35 ipse tuus semper tibi sit custodia lectus.

custos:1,11,15 ut solet amota labi custode puella/perfida;2,30,9 excubat ille acer custos.

vigilare:1,9,28 nec vigilare alio nomine cedat Amor;2,3,7 aut ego si possem studiis vigilare severis;4,5,47 lanitor ad dantis vigilet.

C.Religion and Mythology

(a)Gods

Propertius in his happiness at the prospects of winning Cynthia's favor likens himself to the Gods.

deus:2,15,40 nocte una quivis vel deus esse potest;3,5,1 Pacis Amor deus est;3,9,46 meque deum clament et mihi sacra ferant.

immortalis:2,15,39 si dabit haec multas,fiam immortalis in illis.

sidera:1,8,43 tunc mihi summa licet contingere sidera plantis.

comparisons:Cynthia with her beauty and her accomplishments rivals the goddesses,2,2,5-8 fulva coma est.../et incedit vel love digna soror/aut cum Dulichias Pallas spatiatur ad aras;1,13,20 non sic Haemonio Salmonida mixtus Enipeo/ Taenarius facili pressit amore deus;3,20,7 Tibi...sunt castae Palladis artes;the beauty of a friend,2,31,5 hic equidem Phoebo visus mihi pulchrior ipso;the love of the gods,2,26,46 Neptunus fratri par in amore Iovi; the Spartan girl is compared to Pollux and Castor,3,14 11-8 gyrum pulsat equis,niveum latus ense revincit/... qualis et Eurotae Pollux et Castor harenis/hic victor pugnis,ille futurus equis.

(b)Omen

omen:2,3,24 candidus argutum sternuit omen Amor?.

(c) Soothsaying and Sacrificing

The art of divination furnishes scanty material for figures of speech.

augur:1,13,13 haec ego non romore malo, non augure doctus;2,21,3 sed tibi iam videor Dodona verior augur.

comparisons:1,9,5-6 non me Chaonice vincant in amore columbae/dicere quos iuvenes quaeque puella domet;3,13,61-2 certa loquor sed nulla fides,neque enim llia qoundam/verax Pergameis Maenas habenda malis.

In 4,6,1ff.,Propertius regards himself as the priest of Apollo and the Muses,about to offer this poem as a sacrifice to the deified Augustus whose praise he celebrates.Hence in the first ten lines of the poem he borrows metaphors strictly derived from sacrificial usages.

sacrum:Sacra facit vates:sint faventia sacris/et cadat ante meos lcta iuvenca focos/cera Philetaeis certet Romana corymbis/ et Cyrenaeas urna ministret aquas/.costum molli date et blandi mihi turis honores/terque focum circa laneus orbis eat/spargite me lymphis,carmenque recentibus aris/tibia Mygdoniis libet eburna cadis/ite procul fraudes,alio sint aere noxae/:pura novum vati laurea mollet iter.

sacerdos:3,1,1-5 Callimachi Manes et Coi sacra Philetae/in vestrum quaeso,me sinite ire nemus/.primus ego ingredior puro de fonte sacerdos/ltala per Graios orgia ferre choros.

(d) Temples

When Propertius' position seemed rather precarious,we find that Cynthia is regarded as a shrine or temple to which her lover comes as a suppliant.

donum:2,14,25-8 magna ego dona tua figam,Cytherea,columna/taleque sub nostro nomine carmen erit:/has pono ante tuas tibi, diva Propertius aedis exuvias,tota nocte receptus amans.

supplex:1,913 iaces supplexque venis ad iura puella;1,16,14 suppli-

cis a longis tristior excubiis;2,14 11 at dum demissis supplex cervibus ibam;2,20,33 nec tu supplicibus me sis venerata tabellis.

In dealing with figures of speech drawn from mythology,comparisons are used to the exclusion of metaphors.

comparisons:The Trojan war and its heroes contribute largely to Propertius'figurative diction.In praise of Cynthia's beauty, 1,19,13-6 illic formosae veniant choros heroinae/quas dedit Argivis Dardana praeda vires;/quarum nulla fuerit mihi, Cynthia,forma/gratior;of his effort to win Cynthia,2,9,49 non ob regna magis diris cecidere sub armis/Thebani media non sine matre duces,/.his desire for fame,2,13,7-8 sed magis ut nostro stupefiat Cynthia versu;/tunc ego sim Inachio notior arteLino;Propertius'joy after a favorable visit to Cynthia is boundless,2,14,3-4,9 nec sic errore exacto laetatur Ulixes,/cum tetigit carae litora Dulschiae...quanta ego praeterita collegi gaudi nocte;he rebukes Cynthia,2,20,1-2 quid fles abducta gravius Brisiede?quid fles/anxia captiva tristius Andromada?;the faithfulness of Aelia Galla to Postumus is greatly admired by Propertius,3,12,23 Postumus alter erit miranda coniuge Ulixes;3,12,38 vincit Penelopes Aelia Galla fidem;of Apollo,4,6,33-4 cum Phoebus...astitit sed quali aspexit Pelopeum Agamemnona vultu,/egessitque avidis Dorica castra rogis.

The Spartan girl who trains for boxing and wrestling is likened to the hardy race of the Amazons,3,14,11-5 gyrum pulsat equis,niveum latus ense revincit,/virgineumque cavo protegit aere caput,/qualis Amazonidum nudatis bellica mammis/Thermodon tiacis turba lavatur aquis;Vesta a prey of

fresh furies resembles the Thracian Amazon,4,4,71-2 Vesta rut qualis celerem prope Ther modonta/Strymonis abscisso fertur aperta sinu.

From myths and legends Propertius draws freely.As he is about to set out on a dangerous voyage ,he chides Cynthia for her indifference,1,15,9-10 at non sic lthaci digressumota Calypso/desertis olim fleverat aequoribus;1,9,30-1 quisquis es,assiduas a fuge blanditias /illis et silices et possint cedere quercus;1,15,17-8 nec sic Aesoniden rapientibus anxia ventis/Hypsipyle vacuo constitit in thalmo;Gallus' love is like Hylas 1,20,5-6 est tibi non infra speciem ,non nomine dispar,/Theiodamanteo proximus ardor Hylae;2,13,5-8 non ut Pieriae quercus mea verba sequantur/aut possim lsmara ducere valle feras,/sed magis ut nostro stupefiat Cynthia versu;2,14,2-3,5-10 non ita Dardanio gravisus Atrida triumpho est,/cum caderent magnae Laomedontis opes;/...nec sic Electra salvum cum aspexit Orestem/cuius falsa tenens fleverat ossa soror;/nec sic incolumen Minois Thesea vidit/Daedalium lino cum duce rexit iter,/quanta ego praeterita collegi gaudia nocte;2,20,5-9 non tam nocturna volucris funestra querela Attica Cecropiis obstrepit in foliis,/nec tantum Niobe bis sex ad busta superbe/sollicito lacrimas defluit a Sipylo; Cynthia's admirer deceived her as did former heroes their mistresses,2,21,11-3 Colchida sic hospes quondam decepit lason...sic a Dulichio iuvene est elusa Calypso;/Love's hardships are as hard to endure as the labors of Hercules, 2,23,7-8 deinde,ubi pertuleris,quos dicit fama labores,/ Hercules ut scribat "Muneris ecquid habes?";Propertius desired that his poems should have the charm that music

possessed in ancient times,3,2,3-10 Orphia detinuisse feras et concita dicunt/flumina Threicia sustinuisse lyra;/saxa Cithaeronis Thebas agitata per artem/sponte sua in muri membra coisse ferunt;/quin etiam,Polyphone,fera Galatea sub Aetna/ ad tua rorantis carmina flexit equos;/miremur nobis et Baccho et Apolline dextro,/turba puellarum si mea verba colit?;4,6,35-6 Phoebus astitit...qualis flexos solvit Pythona per orbis/serpentem imbelles quem timuere lyrae.

Legendary people contribute greatly to Propertius' figurative diction.1,3,1-9 qualis iacuit cedente carina/ languida desertis Gnosia litoribus;/qualis et accubit primo Cepheiasomno...Andromede;/Edonis...qualis in herboso concidit Apidano;/talis visa mihi mollem spirare quietem/ Cynthia;1,3,19-20 sed sic intentis haerabam fixus ocellis,/ Argus ut ignotis cornibus Inachidos;1,4,5-10 tu licet Antiopae formam Nycteidos,et tu/Spartanae referas laudibus Hermionae,/et quascumque tulit formosi temporis aetas;/ Cynthia non illas nomen habere sinat:necdum,si levibus fuerit collata figuris,/inferior duro iudice turpis eat; Cynthia prefers to share Propertius' humble lot that to possess wealth,1,8,33-7 illa vel angusto mecum requiescere lecto/et quocumque modo maluit esse mea,/quam sibi dotatae regnum vetus Hippodamiae,/et quas Elis opes ante pararat equis;2,2,9-12 gives an elaborate panegyric of Cynthia's beauty,qualis et Ischomache Lapithae genus heroine,/Centauris medio grata rapina mero,/Mercurio Ossais fertur Boebeidos undis/virgineum Brimo composuisse latus;2,6,1-7 Cynthia's faithlessness is so flagrant that Propertius com-

pares her to the most notorious courtesans of Greece,2,6 1-7 non ita complebant Ephyreae Laidos aedis,/ad cuius iacuit Graecia tota fores;/turba Menandreae fuerat nec Thaidos olim/ tanta in qua populus lusit Erichthonius;/nec quae deletas pot potuit componere Thebas /Phryne tam multis facta beata viris 2,13,1-2 non tot Achaemeniis armatur Etrusca sagittis/spicula,quot nostro pectore fixit Amor;2,13,8 tunc ego sim Inachio notior arte Lino;2,25,9-10 at me ab amore tuo deducet nulla senectus,/sive ego Tithonus sive ego Nector ero;2,26, 1-9 Vidi te in somnis fracta,mea vita,carina/Ionio lassas ducere rore manus/et quaecumque in me fueras mentita fatere/ nec iam umore gravis tollere posse comas,/qualem purpureis agitatam fluctibus Hellen,/aurea quam molli tegore vexit ovis;2,34,45 tu non Antimacho,non tutior ibis Homero;4,3,21 he who invented warlike instruments is dignior obliquo funem qui torqueat Ocno.

The realm of Hades furnishes only one comparison, 1,9,19-22 tum magis Armenias cupies accedere tigris/et magis infernae vincula nosse rotae,/quam pueri totiens arcum sentire medullis/et nihil iratae posse negare tuae.

D.Games and Amusements.

(a)Archery.

Love,the archer, is pictured as inflicting wounds with his arrows which pierce to the bone.

attingere:1,9,29 donec manus attigit ossa.

contingere:Cynthia...me cepit...contactum nullis ante cupidinibus.

tingere:2,34,60 quem tetigit iactu ad ossa deus.

(b)Arena.

Metaphors from the arena represent Propertius

downtrodden and discouraged.

iacere:1,6,25-9 me sine quem semper voluit fortuna iacere,/hanc animam extremae reddere nequitiae/multi longuino perire in amore libenter,/in quorum numero me quoque terra tegat;of his friend Ponticus,1,7,17-8 longe miser agmina septem/ flebis in eaterno surda iacere situ;1,7,24 ardoris nostri magne poeta,iaces.

luctari:2,1,13 sed nuda erepta mecum luctatur amictu;2,15,5 nam modo nudatis mecum est luctata papillis.

premere:1,1,4 et caput impositis pressit Amor pedibus;1,10,7 quamvis labentis premeret mihi somnus ocellos.

(c)Chariot Racing.

Propertius is very fond of transfering metaphors drawn from this form of amusement and terms closely assosciated with it to his literary attempts.

equus:2,10,1-2 Sed tempus.../campum Haemonio iam dare tempus equo.

frena:speaking of Cynthia's licentiousness,3,19,3 ubi contempti rupistis frena pudoris.

habena:3,1,13-4 quid frustra missis in me certatis habenis?/non data ad Musas currere lata via.

ire:3,1,8 exactus tenui pumice versus eat.

iugum:3,9,8 fama nec ex aequo ducitur ulla iugo.

meta:2,25,25-6 aut prius infecto deposcit praemia cursu,/septima quam metam triverit ante rota?;4,1,70 has meus ad metas sudet oportet equus.

rota:the lottery of love,2,9,8 vinceris aut vincis,haec in amore rota est;3,3,18 mollia sunt parvis prata terenda rotis;3,9,57-58 tu...cape lora.../dextraque immissis da mihi signa rotis.

Of miscellaneous transference are noted such as:

ludere:2,33,23 non audis et verba sinis me ludere;2,34,85 haec quoque perfecto ludebatlasone Varro.;love's course is not free 1,9,23-4 nullus Amor cuiquam facilis ita praebuit alas/ ut non alterna presserit ille manu.

E.Occupations.

(a)Agriculture.

Agriculture is quite frequently represented in Propertius' metaphorical vocabulary.

colere:this general word is used with reference to the charm or culture of a person or object,1,2,5 uni si qua placet,culta puella sat est;2,22,22 haud umquam est culta labore Venus; 2,26,26 carmina tam sancte nulla puella colit;3,2,10 turba puellarum si mea verba colit;

cultus:2,19,13 naturaque decus mercato perdere culto;4,8,75 tu neque Pompeia spatiabere cultus in umbra.

incultus:2,19,13 atque ibi rara feres inculto tura sacello.

The yoking of animals for plowing offers an appropriate source as Propertius considered himself yoked and bound to Cynthia in love.

pares:used to denote the equality and harmony between two well paired lovers,1,1,32 sitis et in tuto semper amore pares, 1,5,2 et sine nos cursu quo sumus ire pares.

iugum:Propertius' devotion is an unfair yoke upon his neck,2,5,14 iniusto subtrahe collo iugo;so the relation between Lygdamus and his mistress,3,6,2 sic tibi sint dominae,Lygdame,dempta iuga;3,25 8 tu bene conviens non sinis ire iugum.

comparisons:two arise from the yoking of animals and from plowing, 2,3,47-51 ac veluti primi taurus detractat aratra,/post

venit assueto mollis ad arva iugo,/sic primo iuvenestrepidant in amore feroces/dehinc domiti post haec aequa et inaequa ferunt;2,34,47-51 sed non ante gravis taurus succumbit aratro/ cornua quam validis haeseret in laqueis,/nec tu iam duros per te patieris amores:/trux tamen a nobis ante domandus eris.

Planting,sowing and reaping give a few metaphors.

semen:used of the writer of elegy who praises Cynthia in his verse 2,11,2 laudet,qui sterili semina ponit humo;money is the seed of woe,3,7,4 pecunia...semina curarum de capite orta tuo; riches are a harvest,2,16,7 quare,si sapis,oblatas ne desere messis;every man follows the gift of nature planted within him,3,9,20 naturae sequitur semina quisque suae.

serere:the power of Medea who planted full armored hosts,3,11,10 et armigera proelia sevit humo.

(b)Hunting.

Metaphors from hunting are not very numerous and those found are used to express the snares of love.

rete:2,32,20 tendis iners docto retia nota mihi;3,8,37 qui nostro nexisti retia lecto.

venor:used but once in a figurative sense and then in a mythological reference3,22,83 Penthea non saevae venantur in arbore Bacchae.

(c)Medicine and Surgery.

These subjects serve as a very appropriate field in which Propertius finds metaphorical expressions.Terms implying the processes of curing and healing are especially common.

medicina:1,2,7 crede mihi,non ulla tua est medicina figurae;1,5,28 cum mihi nulla mei sit medicina mali;1,10,17-8 et possum

alterius curas sanare recentes,/nec levis in verbis est medicina meis;2,14,11 non egit hic medicis,non lectis mollibus aeger;2,14,16 cineri nunc medicina datur;3,17,4 curarum qui tuo fit medicina mero.

sanare:3,17,10 funera sanabunt aut tua vina malum;4,7,69 sic mortis lacrimis vitae sanamus amores.

sanus:1,1,26 Quaerite non sani pectoris auxilia.

(d)Spinning and Weaving.

This feminine occupation is almost entirely confined to the sphere of poetic composition,weaving songs.

contexere:2,1,35 te mea Musa illis semper contexerit armis.

deducere:1,16,41 at tibi saepe novo deduxi carmina versu;2,20,21 septima iam plenae deducitur orbita lunae;2,33,38 mea deducta carmina voce legis.

filum:4,1,72 non sunt a dextro condita fila colo.

revolubilis:4,7,51 iuro ego Fatorum nulli revolubile carmen.

tenuare:3,1,5 quo pariter carmen tenuastis in antro?

texere:3,7,29 et leti texitem causas.

(e)Teaching.

Animate and inanimate things are refered to as tho they had received instruction in some particular art.

docere:1,1,5 Amor...donec me docuit castas odisse puellas;1,10,19-20 Cynthia me docuit semper quaecumque petenda/quaeque cavenda forent;2,6,21 tu rapere intactas docuisti impune Sabinas; 2,10,10 nunc aliam cithariam me mea Musa docet.

doctus:2,19,12 et vitem docta ponere falce comas;2,28,28 credet et illa,suo docta puella malo;2,30,16 tibia docta sones;2,30,38 et medius docta cuspide Bacchus erit;4,6,24 signaque iam

patriae vincere docta suae.

magister:3,12,18 cum sit luxuriae Roma magistra tuae.

F.Arts and Trades.

The arts and trades do not give rise to as numerous and striking metaphors as those sources already considered.

(a)Painting.

pictus:1,2,13 litora nativis persuadent picta lapillis.

comparisons:1,2,21-2 sed facies aderat nullis obnoxia gemmis/qualis Apelleis est color in tabulis.

(b)Music

comparison:Cynthia's skill as a musician is emphasized in 2,3,19-20 et quantum Aeolio cum temptat carmina plectro,/par Aganippeae ludere docta lyrae.

(c)Poetry.

pumex:3,1,8 exactus tenui pumice versus eat.

comparisons:used in praise of Ponticus' verse,1,7m1-3 Dum tibt Cadmeae dicuntur,Pontice,Thebae/...atque...primo contendis Homero,/;so of Mimnermus, one of the earliest elegiac poets, 1,9,11 plus in amore valet Mimnermi versus Homero;of Cynthia's poetry,2,3,21-2 et sua cum antiquae committit scripta Corinnae,/carmina quae quivis,non putat aequa suis; the character of Licinus' former verses,2,34,41 desine et Aeschyleo componere verba coturno;in praise of Virgil's works,2,34,66 nescio quid maius nascitur Iliade,and 2,34,79-80 tale facis carmen cocta testitudine quale/Cynthius impositis temperat articulis;of writers of elegy,2,34,85-94 haec quoque perfecto ludebat Iasone Varro/...haec quoque lascivi cantarunt scripta Catulli/...haec etiam docti confessa est pagina Calvi/...et...Gallus/mortuus...Cynthia

quin etiam versu laudatd properti;3,17,39-40 haec non ego h humili referam memoranda coturno,/qualis Pindarico spiritus ore tonat.

(d)Weaving.

Spinning and weaving have already been discussed under Occupations.

The only trade refered to is that of the builder or carpenter.

condo:2,1,14 tum vero longas condimus Iliadas;2,1,42 Caesaris in Phrygios condere nomen avos.

fulgio:4,11,32 et domus est titulis utraque fulta suis.

tornus:2,37,43 incipe iam angusto versus includere torno.

comparisons:2,31,9-10 tum medium claro surgebat marmore templum/ et patria Phoebo carius Ortigia

G.Commerce and Travel.

(a)Buying and Selling

Propertius manifests great contempt for the lover who purchases his sweetheart's affections with costly presents, and he scorns the girl who sells herself for a gift or some foreign adornment.

emere:2,20,25 nec mihi muneribus nox ulla est empta beatus;3,16,22 tali mors pretio vel sit emenda mihi;3,13,33-4 his tum blanditiis furtiva per antra puellae/oscula silvicolis empta dedere.

mercari:2,16,15-6 ergo muneribus quivis mercatur amorem?/indigna merce puella perit;2,34,71 qui velis pomis mecaris amores.

solvere:2,28,62 votivas noctes et mihi solve decem.

venalis:2,16,21 numquam venales essent ad munus amicae.

vendere:1,2,4 teque peregrinis vendere muneribus.

vilis: transfered directly from the financial world,1,2,25 non ego nunc vereor ne sim tibi vilior istis;1,8,2 an tibi sum gelida vilior Illyria?;1,15,33 ne viles isti videantur icelli; 2,14,12 dicebar sicco vilior esse lacu;2,24,9 quare ne tibi sit mirum me quarere vilis;3,7,26 Paetum sponte tua,vilis arena tegas.

(b)Interest and Debts.

debeo:1,6,17 osculaque opposito dicat sibi debita vento;1,16,44 debitaque occulto vota tibi manibus;1,18,13 quamvis multa t tibi dolor hic meus aspera debet;1,19,2 nec moror extremo debita fata rogo;1,20,35-6 nullae...debita curae/roscida... poma.

faenus:1,7,26 saepe venit magno faenore tardus Amor;3,1,22 post oblitum duplice faenore reddet Honos.

(c)Weights and Measures.

expendere:2,4,6 et expenso planta morata gradu.

pondere:2,25,22 semper amatorum ponderat una sinus.

pondus:nulla diu femina pondus habet;3,7,43 verbaque dixisset pondus habere mea;4,7,88 cum pia venerunt somnia,pondus habeno.

rependere:4,11,100 dum pretium vitae grata rependit humus.

Words connected with traveling are transfered to the ways and courses of animate and inanimate objects.

devertere:1,10,15 possum ego diversos iterum coniungere amantes.

errare:of persons who make a mistake,1,9,33 quare,si pudor est,quam primum errata fatere;2,15,29 errat,qui finem versani quaerit amoris;2,22,29 sive vagi crines puris in frontibus errant; 2,34,22 errabant multo quod tua verba mero.

error: 1,13,35 quae tibi sit felix,quoniam novus incidit error; 3,15,35 natis est cognitus error.

iter: 2,33,22 noctibus his vacui ter faciamus iter;3,7,2 per te immaturum mortis adimus iter;3,14,32 caecum versat amator iter 3,15,4 data libertas noscere amoris iter;3,20,12 moraturae contrahe lucis iter;4,10,3 magnum iter ascendo sed dat mihi gloria vires.

semita:2,14,17 ante pedes caecis lucebat semita nobis.

vestigia:1,5,25 quod si parva tuae dederis vestigia culpae.

via ;Amor...nec meminit notas,ut prius,ire vias;1,2,12 et sciat indocilis currere lympha vias;1,8,30 destitit ire notas Cynthia nostra vias;2,4,10 unde tamen veniant tot mala cae ca via est;2,25,38 unus quisque sua noverit ire via;2,25,46 haec atque illa mali vulneris una via est;2,27,2 qua sit mors aditura via;2,34,28 proderit aut rerum dicere posse vias?; 3,1,18 recta animi primum debuit esse via;3,7,32 fortunae miseras auximus arte vias;3,13,4 luxuriae nimium libera facta via est;3,18,22 est mala,sed cunctis ista terenda via est; 4,11,94 caelibis ad curas nec vacet ulla via.

H.Warfare.

Metaphors from battles and conflicts are very abundant.

arma; used of taking up arms in Love's warfare,1,1 ,16 osculaque admota sumere et arma manu;in reference to selecting heroes for his theme,2,1,18 ut possem heroas ducere in arma manus; love causes bitter strife,2,34,6 ille deus...bene concordis tristia ad arma vocat;it is impossible for Propertius to write poetry on war,3,3,40 nec te fortis equi ducet ad arma sonus;

peace between Propertius and his rival is impossible,3,8,33-34 aut tecum aut pro te mihi cum rivalibusarma/semper erunt; imported merchandise has its charm,3,13,9 haec etiam clausae evpugnant arma pudicas;oratory was Demosthenes' weapon;3,21,27 persequar aut studium linguae,Demosthenis armis;3,20,20 love is a warfare,dulcia quam nobis concitet arma Venus;4,1,137 militiam Veneris blandis patiere sub armis;4,8,88 et toto solvimus arma toro.

bellum:wars are waged between lovers,3,6,42 quod mihi si e tanto felix concordia bello exstiterit;3,8,32 ille Helenae in gremio maxima bella gerit.

capere 1,1,1Cynthia prima suis miserum me cepit ocellis;2,;,31-2 cum attractus in urbem/septem captivis delibis ibat aquis; 2,9,24 di faciant,isto capta fruare viro;3,10,15 dum qua primum oculos cepisti veste Properti/indue;3,15,6 heu nullis capta Lycinna datis;3,19,4,nescitis captae mentis habere modum.

certare:2,9,38-9 tela,precor,pueri promite magis acuta fingite certantes

comparison:2,3,10-1 lilia non domina sint magis alba mea;ut Maeotica nix minio si certet Hibero.

classicum:3,3,41-3 nil tibi sit rauco praeconia classica cornu / flare,nec Aonium tinguere Marte nemus.

comminus:3,1,26 fluminaque Haemonio comminus isse viro?.

contendere:1,4,15 quo magis et nostros contendis solvere amores; used of rivalry in the art of composition,1,7,3 atque ita sim felix primo contendis Homero;love surpasses everything 1,14,7 non tam ista meo valeant contendere amori.

ducere:used to denote superiority or influence,1,1,23-4 tunc ego crediderim vobis et sidera et amnis/posse Cytaeines ducere carminibus;1,15,30 annus et inversas duxerit ante vices; 2,6,41 uxor...numquam me ducet amica;2,15,6 interdum tunica duxit operta moram;2,17,1-2Mentiri noctem promissis ducere amantem,/hoc erat infectas sanquine habere manus; 2,26,1-2 Vidi te in somnis fracta,mea vita,carinaponio lassas ducere rore manus.

dux; 2,14,18 Daedalium lino cum duce rexit iter;2,15,12 oculi sint in amore duces;2,26,40 dux ignota missa columba mari; 3,9,47 te duce vel Iovis arma canam.

exercere:1,1,33 in me nostra Venus noctes exercet amaras.

fuga:2,30,1-2 quo fugis a demens?nulla est fuga:tu licet usque/ ad Tanian fugias.

fugere:1,1,9 Milanion nullos fugiendo Tille labores;1,15,17 et quaecumque voles fugient tibi verba querenti;1,8,38 non tamen illa meos fugit avara sinus;1,9,30 assiduas a fuge blanditias;1,12,12 quantus in exiguo tempore fugit amor; 1,17,1 et merito quoniam potui fugisse puellam;2,9,52 mortem ego non fugiam;2,23,1 cui fuit indocti fugienda haec semita vulgi;2,32,18 non urbem,demens,lumina nostra fugis; 3,3,11 Hannibalemque Lares Romana sede fugantes.

hostis:Propertius' rivals are enemies,1,11,7-8 an te nescio quis simulatis ignibus hostis/sustulit e nostris,Cynthia,carminibus?;4,1,138 et Veneris pueris utilis hostis eris.

iacere:2,8,16 in nostrum iacies verba superba caput?

imperare:1,9,4 et tibi nunc quaevis imperat empta modo.

inimicus:1,11,29 litora qua ferunt castis inimica puellis.

insidiae:1,20,30 et volucres ramo summovet insidias.

iussus:3,9,52 et ingenium sub tua iussa meum.

militia:1,6,30 hanc me militiam fata subire volunt.

proelium:2,1,45 nos contra angusto versantes proelia lecto;3,5,2 stant mihi cum domina proelia dura mea.

1.Judicial and Political Matters.

Politics offer few metaphors.

corona:the best things are difficult to obtain,4,10,4 non iuvat e facili lecta corona iugo.

fascis:2,16,11 Cynthia non sequitur fascis nec curat honores.

nota:1,18,8 nunc in amore tuo cogor habere notam.

possidere:1,18,2 et vacuum Zephyri possidet aura nemus.

regnare:the lover who has won his mistress' affections holds sway, 2,34,57 ut regnem mixtas inter convivia puellas.

regnum:2,16,28 et subito felix nunc mea regna tenet;3,10,18 inque meum semper stent tua regna caput;Cynthia once ruled over Propertius,4,7,50 longa mea libris regna fuere tuis.

The law court offers more material for figurative expression.

fcedus:3,20,15-9 foedera sunt ponenda prius signandaque iura/et scribenda mihi lex in amore novo,/haec amor ipse suo construgit pignora signo;/testis sidera torta corona deae.

iudex:used of Cynthia as judge of Propertius' poems,2,13,14 nam domina iudice tutus ero.

iura:Ponticus has succumbed to the power of love,1,9,3 venis ad iura puella;3,11,2 et trahit addictum sub sua iura verum.

lex : when a reconcilation takes place laws are imposed,4,8,74 accipe quae nostrae formula legis erit;

perorare:4,11 99 causa perorata est.

testari:2,13,7 Theseus infernis superis testatur Achilles.

testis:1,10,1-2 O iucunda quies, primo cum testis amori/affueram; 1,13,14 me quaeso teste negare potes?;1,18,19-20 vos eritis testes.../fagus et Arcadio pinus amica deo;2,9,41 sidera sunt testes et matutina pruina;4,11,99 flentes me surgite, testes.

Various forms of punishment and torture were endured by lovers.

catena:2,15,25-6 utinam...sic vos vincere catena/velles,ut numquam solveret ulla dies.

poena:1,13,9-10 haec erit illarum contempti poena doloris:/multarum miseras exiget una vices;1,17,10 sat tibi sit poenae nox et iniqua vada;2,20,31-2 atque inter Tityi volucris mea peona vagetur,/tumque ego Sisyphio saxa labore geram.

uncus:4,1,141-2 et bene confixum mento discusseris uncum,/nil erit hoc:rostro te premat ansa tuo.

vapulare2,12,20 non ego,sed tenuis vapulat umbra mea.

verberare:2,9,10 candida vesana verberat ora manu;3,10,28 quem gravibus pennis veberet ille puer.

vincire:2,15,27 vinctae tibi sint in amore columbae.

vinculum:1,15-6 sanguinis et cari vincula rupit Amor;3,11,4 quod nequeam fracto rumpere vincla iugo?;3,15,10 nec femina post te ulla dedit collo dulcia vincla meo;3,20,23 solvit mox vincla libido.

11.Nature

A.Animal Kingdom.

The metaphors and comparisons which are drawn from nature are rather limited in number,when compared with those which are derived from man and his activities.Terms which are transfered from the animal kingdom pertain rather to the characteristics and training of animals than to the animals themselves.

domare:applied to the winning of a person's affections,1,1,15 ergo velocem potuit domuisse puellam;1,9,6 quos iuvenes quaeque puella domet;2,3,50 iuvenes...dehinc domiti post haec aequa et iniqua ferunt;2,26,52 hic deus et terras et maria alta domat;2,34,50 trux tamen a nobis ante domandus eris;4,3,67-8 tua sic domiti Parthae telluris alumnis,/pura triumphantis hasta sequatur equos.

exagitare:2,8,19 exagitet nostros manes.

ferus:a person in anger possesses qualities which resemble those of wild beasts,1,5,12 illa feros animis alligat una viris; 2,22,34 hic ferus Hector ego;3,2,7 fera Galatea subAetna.

furor:used of those who are intensely in love,1,4,11 haec sed forma mei pars est extrema fororis;1,5,3 meos sentire furores?; 1,13,20 tantus erat demens inter utrosque furor;used of a person in a rage,1,18,15 ut tibi sim merito semper foror;so of Cassandra's madness,3,13,65 ille furor patriae fuit utilis ille parenti

gyrus:used of the narrow field of poetry,3,3,21 cur tua praescripto sevecta est pagina gyro?;as also of orbis,3,2,1 carminis interea nostri redeamus in orbem.

inustum:4,11,74 haec cura et cineri spirat inusta meo.

mansuetum:1,9,11 carmina mansuetus levia quaeret Amor;1,17,28 mansuetus socio parcite litoribus.

pecus: used of the rich Illyrian praetor,2,16,8 et stolidum pleno vellere carpe pecus.

saevire:2,8,36 tantus in erepto saevit amore dolor.

saevus:1,18,14 non ita saeva tamen venerit ira mea;2,25,12 et gemere in tauro,saeve Perille,tuo?;2,26,35 saevus licet urgeat Eurus;2,33,19 aut nos e nostra te,saeva,fugabamus urbe;3,7,71 at,tu, saeve Aquilo;3,15,11 testis erit Dirce tam vero crimine saeva.

ursa:2,28,23 Callisto Arcadios erraverat ursa per agros.

vacca:2,28,18 Io...quae Nili flumina vacca bibit.

In considering the metaphorical use of birds.the same is true as in the case of animals,that the use is confined to the characteristics of birds than to a specific variety.

ala:1,3,45 dum me iucundis lapsam sopor impulit alis;used of the swiftness of a fleet,4,6,47 nec te quod classis centenis remiget alis/terreat.

avis: 2,30,30 denique ut ad Troiae tecta volarit avis.

cycnus:3,3,39 contentus niveis semper vectabere cycnis.

penna:2,24, 22 ille tuus pennas tam cito vertit Amor.

volare:2,12,6 fecit et humano corde volare deum.

comparisons:1,16,45-6 haec ille et si quae miseri novistis amantes/ et matutinis obstrepit alitibus;2,20,5-6 quid quereris../ non tam nocturna volucris funesta querela/Attica Cecropiis ostrepit in foliis.

B.Vegetable Kingdom

B.Vegetable Kingdom

Only two comparisons are found and those are drawn from flowers.

comparisons:2,3,10 lilia non domina sint magis alba mea;4,5,59-63 dum vernat sanguis,dum rugis integer annus,/utere,ne quid cras libet ab ore dies./vidi ego odorati victura rosaria Paesti/sub matutino cocta iacere Noto.

C.Mineral Kingdom.

Metaphors and comparisons in this kingdom are rare.

lapis:2,9,48 ille vir medio fiat amore lapis.

comparisons:1,14,9-13 nam sive optatam mecum trahit illa quietem/ seu facili totum ducit amore diem,/tum mihi Pactoli veniunt sub tecta liquores,/et legitur Rubris gemma sub aequoribus;1,16,29-30 sit licet et saxo patientor illa Sicano/ sit licet ferro durior et Chalybe;2,25,15-9 teritur robigine mucro/ferreus et parvo saepe liquore silex:/at nullo dominae teritur sub lumine amor,qui restat.

D.Elements.

Fire is usually transfered to denote intense love or passion for a person or object.

accendere:1,20,45 cuius ut accensae Dryades candore puellae.

aestus:2,33,43 semper in absentis felicior aestus amantis;used of intense thirst,4,9,63 at postquam exhausto iam flumine vicerat aestum.

ardor:1,3,13 et quamvis duplici correptum ardor iuberent;1,7,24 ardoris nostri magne poeta,iaces;1,10,10 tantus in alternis vocibus ardor erat;1,13,28 te tuus ardor aget;1,20 6 Theiodamanteo proximus ardor Hylae.

calor:1,12,17 aut si despectus potuit mutare calores;3,8,9 nimium veri dantur mihi signa caloris.

comburere:2,30 29 ut Semele est combustus.

extingere:used to denote death,2,1,61-2 et deus exstinctum Cressis Epidaurus herbis/restituit patriis Androgeona focis.

fax;1,13,27 nam tibi non tepidas subdidit illa faces;the brightness of the eyes,2,3,14 non oculi,geminae...faces;2,7,8 quam possem nuptae perdere more faces;4,3,50 hanc Venus...ventilat ipsa facem;4,4,70 pauures condit in ossa faces.

favilla:love is the beginning of woe,1,9,18 haec est venturi prima favilla mali.

fervidus:the effects of wine,3,17,13 quod si,Bacche,tuis per fervida tempora donis.

flagare:1,13,23 nec sic caelestem flafrans Amor Herculis Heben; 2,3,33 hac ego nunc mirer si flagret nostra iuuentus;3,11,9-10 Colchis flagrantes adamantina sub iuga tauros/egit;3,19,13 testis Thessalico flagrans Salmonis Enipeo.

flamma:2,34,86 Varro Leucadiae maxima flamma suae;

ignis:1,5,5 et miser ignotos vestigia ferre per ignis;1,6,7 illa mihi totis argutat noctibus ignis;1,9,17 necdum...vero nec tangeris igni;1,11,7 an te nescio quis stimulatis ignibus hostes;2,34,44 inque tuos ignes...veni;3,17,9 quod veteres custodit in ossibus ignis.

succendere;1,2,15 non sic Leucippis succendit Castora Phoebe;3,19,15 crimen et illa fuit,patria succensa senecta.

urere:2,3,44 uret et Eoos,uret et Hesperidos;2,24,8 urerer et quamvis nomine verba darem;3,9,45 haec urant pueros,haec urant scripta puella.

Light and darkness furnish several metaphors.

lumen:used synonymously with ocellus,1,1,3;1,3,32;1,15,40;1,18,16; 1,21,3;2,1,60;2,7,10;2,12,23;2,25,40;2,30,10;2,32,2;2,32,18; 3,14,26;3,21,29;4,11,64.

lux:an endearing term applied to Cynthia,2,2,91;2,14,29;2,28,39;

nox:used of death,2,15,24 nox tibi longa venit,nec reditura dies.

umbra:1,19,10 Thessalus antequam venerat umbra domum.

comparisons:2,22,35-6 aspice uti caelo modo sol modo luna ministret; sic etiamnobis una puella parum est.

The winds and breezes are woven into figurative diction

aura:used of vital breath,2,27,15 si modo clamantis revocaverit aura puella.

flatus:love is uncertain,2,25,27 mendaces ludunt flatus in amore secundi;2,12,8 nostraque non ullis permanet aura locis.

spirare:2,24,5 quod si tam faciles spiraret Cynthia nobis.

ventosus:2,12,5 idem non frustra ventosas addidit alas.

ventus:used of Propertius' threatened coolness toward Cynthia, 2,5,4 et nobis Aquilo ventus erit.

comparisons:2,5,11-4 non ita Carpathiae variant Aquilonibus undae, nec dubio nubes veritur atra Noto,/quam facile irati verbo mutantur amantes.

Thunder is used metaphorically in reference to the power od Callimachus' poetry.

intonare:2,1,40 intonet angusto pectore Callimachus.

A metaphor is drawn from lightning in connection with the flash of anger in Cynthia's eyes.

fulminare:4,8,55 fulminat illa oculis.

Cynthia's eyes are Propertius' guiding star.

sidus:2,3,14 non oculi,geminae,sidera nostra, faces.

comparison:3,24,7 et color est totiens roseo collatus Eoo.

E.Sea,Rivers and Fountains.

aequor:used of Propertius embarking on the sea of song,3,9,3 quid me scribendi tam vastum mittis in aequor?.

aqua:used of the source of poetry,3,1,6 quamve bibistis aquam?; 3,24,12 naufragus Aegaea verba fateor aqua.

cumba:Propertius must write light poetry,3,3,22 non est ingenii cumba gravanda tui.

defluere:1,20,2 id tibi ne vacuo defluat ex animo.

fluere:2,3,13 nec de more comae per levia colla fluentes;4,1,60 sed tamen exiguo quodcumque e pectore rivi/fluerit,4,6,72 blanditiaeque fluant per mea colla rosae.

flumen:used of one who does not know when he is well off,1,9,16 insanus medio flumine quaeris aquam;2,10,26 sed modo permissi flumine lavit Amor;used of song,3,3,15 quid tibi cum tali, demens est flumine?

fons:refered to as the source of poetic inspiration,3,3,5-6 parvaque tam magnis admoram fontibus ora,/unde pater sitiens Ennius ante bibit;3,3,51-2 talia Calliope,lymphisque a fonte petitis/ ora Philataea nostra rigavit aqua.

mare:3,3,23-4 alter remus aquas alter tibi radat harenas,/tritus eris:medio maxima turba mari est.

tumultus:love's course is not always smooth,3,15,1 Sic ego non ullos iam norim in amore tumultus.

unda:2,12,7 scilicet alterna quoniam iactamus in unda;love for a youth is safe,2,4,20 quid tibi tam parvi litoris unda nocet.

comparisons:2,5,11-4 non ita Carpathiae variant aquilonibus undas/ nec dubio nubes vertitur atra Noto,/quam facile irati verbo

mutantur amantes;3,15,31-5 ac veluti ,magnos cum ponunt aequora motus,/Eurus ubi adverso dasinit ire Noto,/litore sic tacito sonitus rarescit harenae,/sic cadit inflexo lapsa puella genu.

F.Phenomena of Nature.

comparisons:2,3,5-9 quaerebam,sicca si posset piscis harena/nec solitus ponto vivere torvus aper;/aut ego sim possem studiis vigilare severis,/differetur numquam tollitur ullus amor;2,3,11-3 ut Maetica nix minio si certet Hibero,/ut rosae puro lacte natant folia;2,15,31-7 terra prius falso partu deludet arantes,/et citius nigros Sol agitabit equos/ fluminaque ad caput incipient revocare liquores,/aridus et sicco gurgite piscis erit,/ quam possim nostros alio transferre dolores;2,32,49-52 tu prius et fluctus poteris siccare marinos,/altaque mortali deligere astra manu,/ quam facere ut nostrae nolint peccare puellae;3,19,5-11 flamma per incesas citius sedetur aristas,/fluminaque ad fontis sint reditura caput,/et placidum Syrtes portum et placidum bona litora nautis/praebeat hospitio saeva malea suo,/vestros quisquam reprehendere cursus/et rapidae stimulos frangere nequitiae.